

黄然谈伦敦个展

Ran Huang on his exhibition in London



黄然，《对荣耀的管理》放映现场，2014，单屏录像，彩色，33分钟。

Ran Huang, installation image of *"The Administration of Glory"*, 2014, single channel video, colour, 33 minutes.

黄然，2004年於英國伯明翰藝術與設計學院獲榮譽學士學位，2007年碩士畢業於英國倫敦大學金史密斯學院純藝術專業。近日他在Simon Lee畫廊舉辦了首次倫敦個展“An Experience Shaped by An Experience I Never Experienced”（我現在所經歷的是被那從未經歷過的經驗所塑造的），展覽較全面的呈現了其近兩年來的藝術實踐。藝術家選擇用成熟的職業態度，非正面表達了自身對於對等關係、兩面性、無解以及自我否定等關鍵詞的看法。展覽持續至10月4日。

Ran Huang read Fine Art at the Birmingham Institute of Art and Design graduating with a First Class BA (Hons) in 2004 and completed a MFA in Fine Art from Goldsmiths College, University of London in 2007. Huang's recent solo exhibition at Simon Lee Gallery, London, *"An Experience Shaped by An Experience I Never Experienced"* showcases his complex practice and a body of work developed over the past two years. Coming into maturity, the artist seeks to subtly explore concepts such as equality, duality of character, the unknowable and self-denial. The exhibition will run until the 4th of October 2014.

“An Experience Shaped by An Experience I Never Experienced”（我現在所經歷的是被那從未經歷過的經驗所塑造的）這個展覽從多個角度在解構甚至破壞“歷史”的價值和結構，幻想著個體同歷史結構之間的關係，就個體實踐進行了主觀思考和推演。展覽作品涉及了電影、錄像、繪畫以及裝置。通過偶然的坦誠，對意義的刻意誤導和反復無常地挪用歷史語言這些方式，作品並非意在建立某種理解上的清晰，而是堅持了對於藝術實踐思考的假情假意和一語雙關的自我否定。

“藝術家”這三個字的意義對於我而言，不是一個固定的角色定義或者職業的行為框架，更多的是一種職業推演

。我認為我的職業不應該只是創作藝術作品和參加展覽這麼簡單，我希望可以通過工作來創作職業的可能性，推演我和這個行業的關係。

[Ran Huang]

"An Experience Shaped by An Experience I Never Experienced" utilizes multiple perspectives to discuss or even deconstruct the notion of "history", reimagining the relationship between the individual and the constructs of history. The works exhibited include film, video, painting and installation. Through the partial disclosure of truth, allusive definitions and unconventional appropriation of historical discourse in these works, I seek to uphold the paradoxical nature of art, rather than providing a final and absolute definition. I do not define an "artist" as designated role or occupation; to me it represents the progression in a profession. I do not believe that my function is just to produce artworks and participate in exhibitions. I hope to explore the possibilities of this vocation so as to understand the relationships between the art industry and myself.

最新的電影作品《對榮耀的管理》（2014）入圍了今年的戛納電影節短片金棕櫚競賽單元。時長33分鐘，是迄今為

止我做過的最長的一部電影作品。影片通過五個相互交叉的敘事，講述了關於欺騙、盜竊、控制和侵犯的故事。其實，在很大程度上《對榮耀的管理》是一部非常個人化的影片。在復雜的情事情節以及不斷疊加的圖像語言背後，隱藏著我對個人實踐所面對的創作條件的思考，以及對我所信任的“語言”的懷疑。

My newest film *"The Administration of Glory"* (2014) was selected to compete for the Short Film Palme d'Or in the 67th Festival de Cannes and is the 33-minute film is the longest production I have made to date. Structured around five interweaving narratives that chronicle deception, theft, domination and violation, the film represents a highly personal perspective. Beneath the complicated storylines and graphic language are my reflections on the restrictions in my creative process as well as my suspicions towards language.

展覽裡有一件紀念碑，或者更像是墓碑的作品《無題》（2014）。表面上這件作品是很抽象的，觀眾需要幾秒鐘的時間把刻在碑上的音標轉換成英文 "This is the creative intelligence I have?"，這幾秒鐘的解讀過程正是這件作品在討論的。在大多數的情況下，我們所體會到的創作過程或者是作品解讀過程，也許都可以極簡轉化為“公式”。這件作品證明了我自己對於觀念藝術的虔誠，但同時，這個石碑卻自我否定了這種信念——“難道我就只能以這種智慧創作？”

Also exhibited is *"Untitled"* (2014), a commemorative monument which may appear to be a gravestone. Superficially this work appears abstract, however in reality it compels the audience to participate in an intellectual exercise converting engraved music notes into English letters, reading "This is the creative intelligence I have?". The seconds where the audience decodes the artwork lies at the conceptual crux of the work. Under most circumstances, we can simplify the creative process or the interpretation of art in a formulaic manner. This artwork however is testament to my sincerity towards the conceptual, whilst concurrently and paradoxically denying my faith in my practice. - "This is the creative intelligence I have?"

《自畫像》（2014）的系列繪畫作品在展覽中以項目形式出現，這是第一次展示我的“繪畫”。《自畫像》將是一個延續進行的觀念項目，它通過拙劣地挪用藝術史上的繪畫語言和風格，描繪各種吉尼斯世界紀錄的“創造者”，煞有介事地重新勾畫一系列“不具備歷史意義”的個人歷史。這種具有虛構意義的歷史“書寫”，紀錄“創造者”的刻意挑選，都在不同程度上對應著我在那一時刻下的工作狀態。《自畫像》繪畫項目提供了很多的不確定性。我對歷史的信任從何而來，始於何時？本質上自我欺騙的價值灌輸又在何種程度上可以堅不可摧呢？

This exhibition also shows the *"Self-portrait"* (2014) series. It is the first time I have showcased my drawings. The series documents record holders of the Guinness World Records describing a chain of personal history with no historical value. This ongoing conceptual project appropriates the language of painting and the course of art history with crude techniques. This "writing" of history with fictional significance and documenting of a deliberate selection of "record makers" corresponds to and mirrors my status as an artist and my work at the moment. The *"Self-portrait"* series has provided a conundrum of conceptual challenges. When and where did my trust in history stem from? How fortified is my habitual self-denial?

— 文 / 采访 / 关祺

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